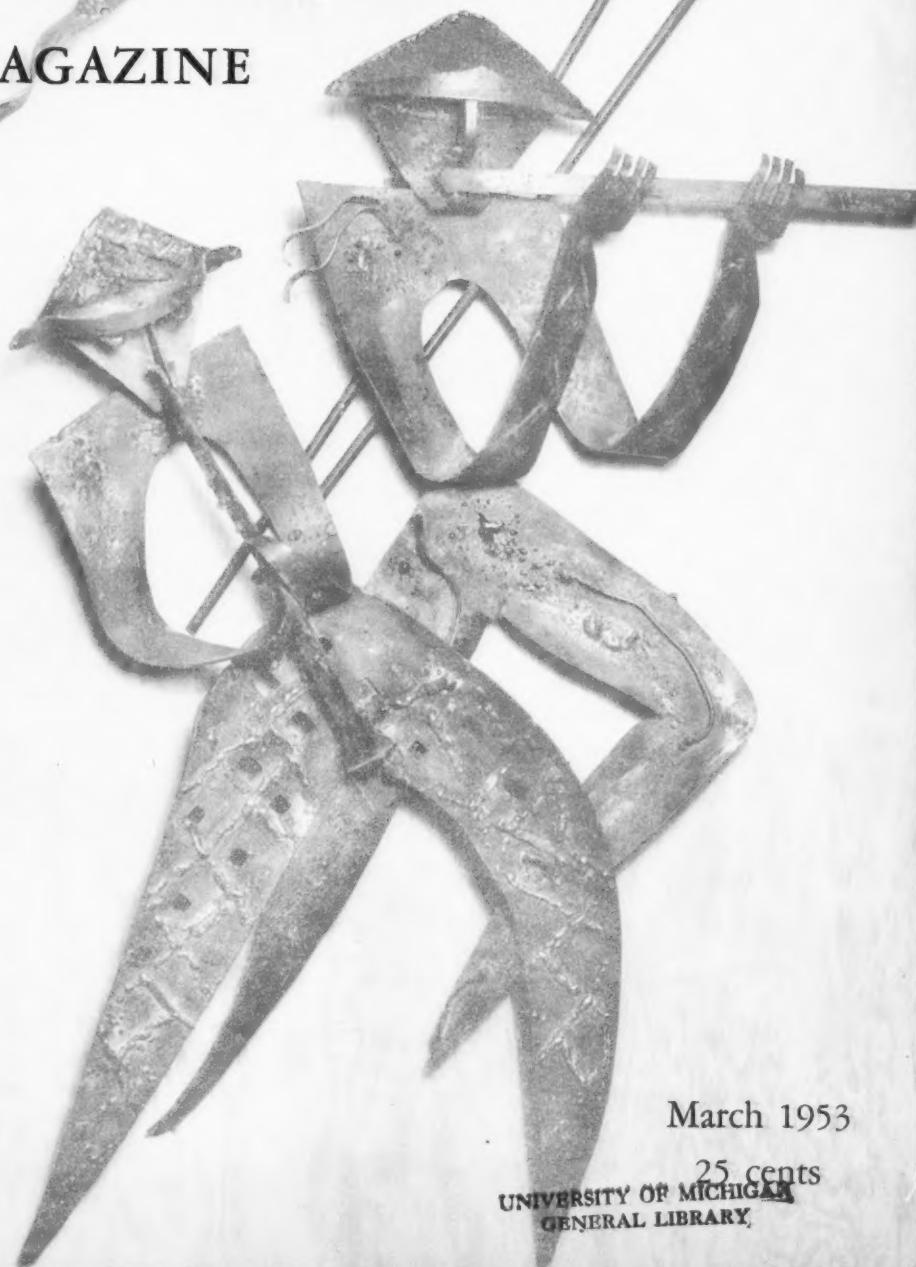


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# CARNEGIE

MAGAZINE



March 1953

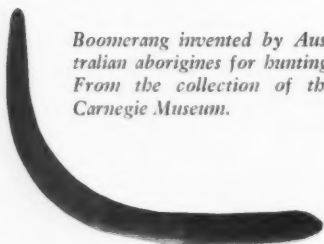
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# AUSTRALIAN ABORIGINE ECONOMY

in the 17th Century

**I**N ITS SIMPLEST TERMS, the 17th century civilization of Australia's aborigines can, at best, be described as a "collecting and hunting" economy. Tribal units wandered in the vast wilderness seeking food.



*Boomerang invented by Australian aborigines for hunting. From the collection of the Carnegie Museum.*

With pointed wooden staffs for digging, women and children gathered seeds, lily roots, stems, yams, berries and fruits. There was no cultivation of the soil. Aborigine men hunted and killed birds and larger animals with crude weapons. There was no system of preserving food and the tribe starved in times of scarcity.

The aborigines never developed a need for money or any basic unit of trade. They wore no clothes, never learned to weave, lived in *lean-to's*. Their entire life was simply arranged to fulfill their basic wants, to survive.

When you realize how basic an economy supported the aborigines, you can well see why no advanced monetary system arose in this simple civilization. But, today, the complexity of our lives, our high living standards, our tightly interwoven system of business, depend on our monetary system and modern banking services to serve the financial needs of our society.

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### COVER

*Carnival* in welded steel (29" high) by Dorothy Winner Riester, pictured on the cover, is one of the sculptured pieces in the Associated Artists of Pittsburgh annual exhibit, continuing at Carnegie Institute through March 12.

Asked for an interpretation, Mrs. Riester replied, "Sculpture is a plastic language, and if it doesn't speak for itself, the artist has failed. . . . Each observer will find his own meaning in it."

Mrs. Riester teaches sculpture at Carnegie Tech night school and next year will be working on her doctorate at the University of Syracuse under Mestrovic.

CARNEGIE MAGAZINE, dedicated to literature, science, and art, is published monthly (except July and August) at 4400 Forbes Street, Pittsburgh 13, Pennsylvania, in behalf of Carnegie Institute, Carnegie Library of Pittsburgh, and Carnegie Institute of Technology. James M. Bovard, editor; Jeannette F. Seneff, editorial assistant; Florence A. Kemler, advertising manager. Telephone MAYflower 1-7300. Volume XXVII Number 3. Permission to reprint articles will be granted on request. Copies regularly sent to members of Carnegie Institute Society. Subscription \$2.00 a year. Single copies 25 cents.

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## CALENDAR FOR FEBRUARY

### SEVEN PAINTERS OF ISRAEL

Seventy-five paintings by seven Israeli artists are on exhibit at the Institute from March 1 to April 12. The painters are Mordecai Ardon, Moshe Castel, Nahum Gutmann, Marcel Janco, Moshe Mokady, Reuven Rubin, and Joseph Zaritzky.

The exhibit has been organized by the Institute of Contemporary Art of Boston, chosen by its director James S. Plaut, and is sponsored by the American Fund for Israel Institutions.

### PHOTOGRAPHIC SALON

The fortieth annual Pittsburgh Salon of Photographic Art may be seen at the Institute March 20 to April 19. The Salon is sponsored by the Photographic Section of the Academy of Science and Art of Pittsburgh.

The Salon of Color Slides will be shown Sunday afternoons, March 22 and 29, in Lecture Hall at 2:30 o'clock, and is open to the public.

### ASSOCIATED ARTISTS

Oil paintings, water colors, graphics, sculpture, book-bindings, ceramics, jewelry, metalwork, and weaving, totaling 461 pieces, all the work of artists of this region, continue on exhibit through March 12 in this forty-third annual showing.

Gallery hours are 2:00 to 10:00 P.M., Monday through Friday; 10:00 A.M. to 10:00 P.M., Saturday; 2:00 to 5:00 P.M., Sunday.

### ITALIAN PRINTS

Eighty prints in different media by contemporary Italian artists are on display on the balcony of the Hall of Sculpture through March 29.

### BURIED CITY OF POMPEII

One of the very few groupings of reproductions of objects from Pompeii, part of the permanent collection of the Institute, is now displayed by the Division of Education in the Hall of Architecture. These include lighting and cooking equipment, furniture, instruments—surgical, musical, and carpentry—sculpture, and decorative arts.

### KING ARTHUR CYCLE

A special story hour for boys and girls over ten years old is being held each Saturday at 11:15 A.M., through March 28, in the Boys and Girls Room of Carnegie Library, centering on the days of King Arthur's court. Mrs. Paul M. Offill, Mrs. Fletcher Hodges, and Mrs. Earl M. Gulbransen tell stories.

## CARNEGIE INSTITUTE SOCIETY LECTURES

*Music Hall, 6:30 and 8:30 P.M.*

*Admission only by membership card.*

### March 10—THE ADVENTURES OF "TEX" ZEIGLER

The film lecture of the famous "flying trader" and his thrilling life among the Eskimos. An ex-GI discharged with 100% disability tells what happened when he bought a war-surplus plane and set out for Alaska to prospect for gold.

### March 17—TURKEY

Karl Robinson shows colored films of this strategic country that shares the cultures of both the Orient and the Occident in its ancient villages.

### March 24—FIJI

Herbert Knapp shows on films the colorful hibiscus festival in Suva, a visit to Fiji's last cannibal king, and the mysterious fire-walking ceremony.

## SPRING CONCERT SERIES

*Tuesday evenings, 8:15 o'clock  
In Music Hall*

Members of Carnegie Institute Society and friends of the Institute are invited to the series of five concerts to be presented by Marshall Bidwell on the Music Hall organ, beginning March 31 and continuing through April 28.

Instrumental and vocal groups from Wilkinsburg, the South Hills, University of Pittsburgh, and Carnegie Institute of Technology will assist Dr. Bidwell in these programs. (See page 81.)

## SUNDAY ORGAN RECITALS

Marshall Bidwell presents an hour of the world's best music on the great organ in Carnegie Music Hall each Sunday afternoon at 4:00 o'clock, under sponsorship of the Arbuckle-Jamison Foundation.

## PITTSBURGH PORTRAIT

March is the last month to visit this pictorial exhibit of two hundred years of civic development culminating in an industrial metropolis with a new outlook. The presentation, sponsored by the Museum and the Allegheny Conference on Community Development, with the co-operation of the Pittsburgh Regional Planning Association and the Pittsburgh Photographic Library at the University of Pittsburgh, closes April 1.

## CHILDREN'S HOSPITAL

A series of photographs that give a documentary report on a Pittsburgh institution go on display at the Museum the latter part of March, succeeding **THREE RS IN WESTERN PENNSYLVANIA**. Esther Bublely, of the Pittsburgh Photographic Library at the University of Pittsburgh, lived two weeks at the Hospital to get the pictures that will comprise this exhibit.

## ABOUT PAINTING IN THESE PARTS

*A visiting juror comments on the Associated Artists' annual exhibit  
Carnegie Institute fine arts galleries for the month ending March 12*

BENTON SPRUANCE

Now, for the second time this season, the walls of the galleries of Carnegie Institute have presented an exhibition of contemporary importance.

It becomes immediately obvious to anyone who has only seen the shows' titles that they have been different: one, an International in scope, the other, a show of the work of Pittsburgh artists exclusively.

Another difference presents itself, possibly a more fundamental one. The International was the result of the sensitive, selective taste of one man—the Director of Fine Arts of Carnegie Institute; the present annual show of the Associated Artists of Pittsburgh, the result of the action of a three-man jury and selected only from the entries submitted by the artists.

Certainly such differences as these are enough to establish different levels of importance, different climates for each exhibition. Yet the climates draw together, become one in one important aspect. That aspect is style.

Gordon Washburn, in his introduction to the catalogue of the 1952 Pittsburgh International, says: "The character of the 1952 International exactly corresponds to this interest in the con-

temporaneous which has distinguished Pittsburgh in the eyes of the world for almost a century."

In a manner limited only as a regional exhibition must be limited, this exhibition of the Associated Artists of Pittsburgh presents the same multiplicity of fashions and styles, the same sense of contemporaneity as did its more extensive precursor: a macrocosm and a microcosm.

Another aspect of the similarity of climates seems to me a complimentary one to this exhibition. It is a truism that every exhibition sets its own standard of quality. This juror—and I think that I may speak for my two colleagues—found soon that the self-set stand-



POINT BREEZE BY HARRY W. SCHEUCH  
Christian J. Walter Memorial Prize



THE PIGEONS BY HENRY KOERNER  
Association's First Prize

ard of this exhibition was remarkably high. Because of that standard—imposed on us by the pictures themselves—this year's show is smaller than some shows of past years. That means, however, that there are, necessarily, fewer pictures that live well together if qualitative unity is desirable. The desirability of such unity quickly became the *sine qua non* of the Jury's approach.

The setting of a minimal standard of quality was in no manner influenced by the esthetic point of view of the painter. The obligation to judge each picture on its qualitative merits alone—regardless of its style, regardless of the personal preferences of the juror—and the meeting of that obligation by the juror in an objective manner is without doubt the major responsibility of anyone so serving. In this instance the Jury faithfully adhered to the consideration of quality, and this exhibition is the result of that objectivity.

Thus the visitor will find canvases representing every mode of expression "from Altamira to Miro." As well, he will find that the several awards for which the painting Jury was responsible do in no way favor any one expression. I have found it confusing to laymen, and to some of my fellow artists as well, that the awards embrace such a stylistic breadth—but, as noted above, when quality becomes the criterion, all expressions in this complex world of painting now must be referred to that

one criterion and to no other.

It is difficult indeed to describe in the medium of words the "quality" that is sought for and recognized as a visual experience. Its recognition has to do with looking at many pictures for a long time—it has to do with creative participation on the part of the seeker—it has much to do with the willingness to look with open eyes at expressions that are familiar or strange, attractive or repulsive. Its recognition becomes a creative act in itself.

Although among the several hundred pictures submitted for the consideration of the Jury all styles of expression were represented, there appeared to be certain favored esthetic

Benton Spruance was one of the five jurors for the forty-third annual exhibition of the Associated Artists of Pittsburgh. A Philadelphian who is known internationally for his work in lithographs, he is professor of fine arts at Beaver College in Jenkintown, Pennsylvania.



approaches—in quantity at least. The art of the Sunday painter, or the primitive, appeared in large number. Many of these canvases—naive, direct, charming—met the standards imposed by the show and are presented, some of them as prize winners. An outlander is moved to wonder whether the influence of Pittsburgh's great primitive, John Kane, is not still very pervasive.

Undoubtedly the encouragement and recognition given the self-taught Sunday painter by the community of art—local and national—is a great factor in this expanding participation so noticeable at this time. Whatever



GRIEVING WOMAN BY ANITA FREUND MORGANSTERN  
Association's Prize for Sculpture

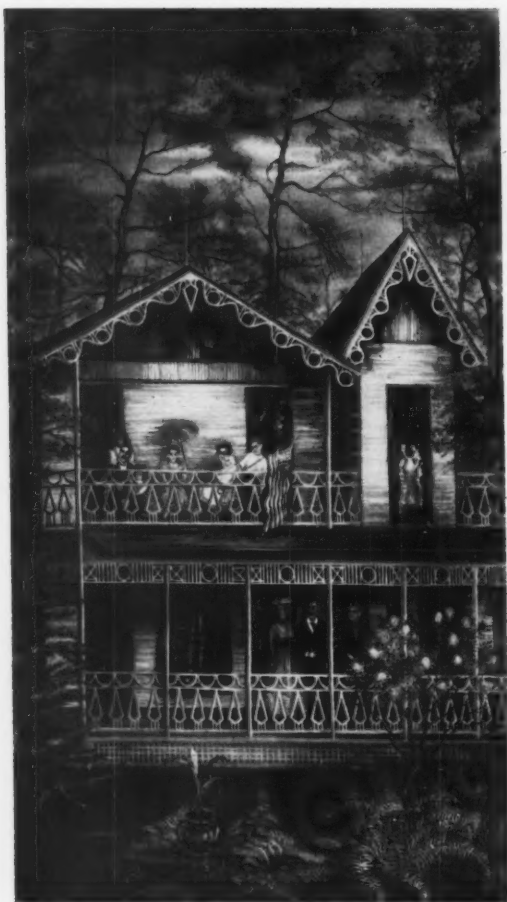


NIGHT FLOWERS BY MARJORIE EKLIND  
Carnegie Institute Prize

the cause, whatever the portent, pictures of merit appear, not infrequently, in this mode to beguile and satisfy the most discriminating spectator.

What one might label the mode of subjective idealism or non-objectivism was, as well, a prevalent style among the entries. More difficult to judge, with the absence of the familiar criteria, many of these canvases helped determine the qualitative level of the show by the powerful impact of their formal values; expressing, at best, the personal world of a creative painter—at worst, the clichés of a well established twentieth-century style. As is evident in the exhibition, the Jury chose splendid examples of this particular facet of contemporary expression, not omitting them from the list of awards.

Between these two extremes of style—



CALLIOPE STRAINS—SHOW BOAT'S COMIN'  
BY MARTY L. CORNELIUS  
Anonymous Prize

which dominated the number of entries—the Jury recognized similar quality in examples of nearly every creative point of view. To mention only the two highest awards, it may be seen that that diversity in point of view hampered the Jury's judgment not at all. The mystic expressionism of the *Sleeping Child* and *Night Flowers*, chosen for the Carnegie Insti-

tute Prize, and the meticulous realism of *Pigeons*, the Associated Artists' First Prize winner, attest to the conviction that there is, to quote Herbert Read, "one element common to all great pictorial art, the peculiar possession of all genuine artists." That element, says Mr. Read, "is the capacity to allow the personality to express itself in the craftsmanship: some mysterious equivalence between thought and action."

It is the writer's pleasant conclusion that that capacity is amply expressed in Pittsburgh.



This year 1,240 entries were submitted for the Associated Artists exhibit, in comparison to 1,000 last year. Of these, 461 works were chosen by the Jury, considerably less than the 532 listed in the 1952 catalogue. Included in the exhibit are 164 oil paintings, 61 water colors, 50 pieces of sculpture; also 80 examples of work in jewelry and metals, and 51 in ceramics.

The 1953 jury was composed of three painters, Benton Spruance, Amedee Ozenfant, and Hobson Pittman; Con-cetta Scaravaglione, sculptor; and Harold Brennan, craftsman.

John Regan was chairman of the show. Officers of the Associated Artists of Pittsburgh are: Carl M. Cochran, president; Diana Caplan, vice president; Harriet L. Jenny, secretary; and James E. Frape, treasurer.

#### PRIZE WINNERS

##### OIL PAINTINGS

CARNEGIE INSTITUTE PRIZE (\$200.00)

Marjorie Ekland—*Sleeping Child*  
*Night Flowers*

ASSOCIATION'S FIRST PRIZE (\$150.00)

Henry Koerner—*The Pigeons*

ASSOCIATION'S SECOND PRIZE (\$100.00)

Marie Tuicillo Kelly—*Lullaby Chorus*



- H. J. GRINSFELDER PRIZE (\$100.00)  
 Samuel Rosenberg—*Light: Still and Moving*  
 GARDEN CLUB OF ALLEGHENY COUNTY PRIZE (\$50.00)  
 Lisa H. Altar—*After the Rain*  
 CHRISTIAN J. WALTER MEMORIAL PRIZE (\$50.00)  
 Harry W. Scheuch—*Point Breeze*  
 ANONYMOUS PRIZE (\$100.00)  
 Marty L. Cornelius—  
*Calliope Strains—Show Boat's Comin'*  
 C. S. B. WARD PRIZE (\$50.00)  
 Jo Paul—*Mark of Homage*  
 G. D. THOMPSON PRIZE (\$50.00)  
 Russell G. Twiggs—*Boreal Silence*

#### OIL OR WATER COLOR

- SOMERSET TRUST COMPANY PRIZE (\$100.00)  
 Robert Minter—*The Crane*  
 HENRY POSNER PRIZE (\$75.00)  
 Tom Rowlands—*Early Anger*  
 ANNA BELLE CRAIG MEMORIAL PRIZE (\$50.00)  
 Mary Ann Snowden—*Melancholia*

#### WATER COLOR AWARDS

- ASSOCIATION'S FIRST PRIZE (\$75.00)  
 Richard Wilt—*Circus*  
 ASSOCIATION'S SECOND PRIZE (\$50.00)  
 Carol Schalk—*The Cemetery*  
 CHARLES J. ROSENBLUM PRIZE (\$75.00)  
 Teresa L. Chianelli—*Autumn Kites*  
 HENRY POSNER PRIZE (\$75.00)  
 Eunice LonC. McCloskey—*Richard's Big Red Barn*

#### GRAPHICS AND DRAWINGS

- ASSOCIATION'S PRIZE (\$25.00)  
 Edwin Anderson—*Virtual Image*

#### SCULPTURE AWARDS

- CARNEGIE INSTITUTE PRIZE (\$100.00)  
 Eliza Miller—*Fish Fountain*  
 ASSOCIATION'S PRIZE (\$75.00)  
 Anita Freund Morganstern—*Grieving Woman*  
 SOCIETY OF SCULPTORS PRIZE (\$50.00)  
 Marjorie Heilman—*Supplication*  
 JOHN F. CASEY MEMORIAL PRIZE (\$100.00)  
 Jules A. Petrencs—*Why Hast Thou Forsaken Me?*  
 EMILY MAYNADIER ARENSBERG MEMORIAL PRIZE (\$50.00)  
 Fay Mowery Moore—*Woman with Lute*

#### CRAFT AWARDS

- MRS. ROY ARTHUR HUNT PRIZE (\$50.00)  
 Thomas W. Patterson—*French Modern Bookbinding*  
 Walter J. Kipp—*Silver Pitcher*

- VERNON BENSHOFF COMPANY PRIZE (\$25.00)  
 Frappe—*Tourmaline and Diamond Ring*  
 ASSOCIATION'S CRAFT PRIZE (\$25.00)  
 Mary Dieffenbach—*Sterling Salad Bowl*  
 EDGAR J. KAUFMANN PRIZE (\$35.00)  
 Ellie Simon—*Enameled Bowl No. 1*  
 C. FRED SAUERBEISEN PRIZE (\$100.00)  
 Wesley Mills—*Brown Clay Bowl*  
 ANNE M. EDMUNDSON MEMORIAL PRIZE (\$25.00)  
 Mabel Harper Templin—*Flossa Rug*  
 THE STUDIO SHOP PRIZE (\$50.00)  
 Edna Farrier—  
*Background Material for a Shop Window*  
 GUSTAV H. NIEMEYER PRIZE (\$50.00)  
 Edward M. Kosewicz—*Sterling Bowl*

## SPRINGTIME MUSIC

MARSHALL BIDWELL will present a spring series of concerts on five Tuesday evenings, beginning March 31, at 8:15 o'clock in Carnegie Music Hall. Wilkinsburg Civic Symphony Orchestra will assist Dr. Bidwell at the opening concert, and four local choirs will be featured on succeeding Tuesdays. Eugene Reichenfeld conducts the Wilkinsburg group.

South Hills High School Choir, under Ralph Crawford, will appear April 7. On the 14th it will be Wilkinsburg High School A Cappella Choir, Robert O. Barkley, conductor. April 21 the Heinz Chapel Choir, Theodore M. Finney, conductor, will be featured. Concluding the series, the Cameron Choir of Carnegie Institute of Technology, conducted by Richard L. Camp, will join Dr. Bidwell.

This springtime series provides an opportunity to hear music played on one of the world's largest and finest organs by one of the outstanding organists in this hemisphere. To the original instrument given by Andrew Carnegie has recently been added, through the generosity of the H. J. Heinz Company, a large number of percussions.

Members of Carnegie Institute Society and friends of the Institute are cordially invited to attend the series.

## A NOTABLE GIFT TO THE MUSEUM

W. L. ALEXANDER

CARNEGIE MUSEUM is fortunate in having received as a gift from Richard J. Blum of New York City a magnificent stamp collection contributed in memory of his father, who was prominent years ago in Pittsburgh business and social circles. A portion of the text of a letter from Mr. Blum best describes his purpose in making this gift:

"My father, Max L. Blum, was born in Darmstadt, Germany, in 1865. After having served his military service in the German army he came to the United States in 1886, coming to Pittsburgh almost directly. In 1897 he married my mother, Bertha Kaufmann, whom he met in Pittsburgh.

"Not long after he came to Pittsburgh he found employment in Kaufmann's Store and remained with them until 1912. During the last ten years he was with that store, he was its controller and financial director. In 1913, in conjunction with Morris Baer, Theodore Kaufmann, Hugo Baum, and a few other men, he founded and built Kaufmann & Baer Company, which is now Gimbel Brothers' Pittsburgh store.

"His interest in stamps really began in 1908, when he decided to start a stamp collection for him and me to work at together. He thought it would be educational for me, and in addition he believed that the best way he could have an

influence on my life and my activities was by our developing mutual interests. However, as I grew up and the years passed, I married and went into my own home, and the stamp collection acquired a new significance for my father. When he and his associates sold their business to Gimbel Brothers in 1926, he determined that the time had come to retire. At that point he decided to devote himself to community matters, becoming treasurer of the Federation of Jewish Philanthropies of Pittsburgh and of the Montefiore Hospital. In addition, he augmented his activities by working on and developing the stamp collection. It gave him a measure of pleasure and joy

beyond that which he had anticipated when he first started the collection, and even an opportunity in the later years before his death in 1937 to spend time working at it with my sons.

"To my father, Pittsburgh was a wonderful city. He felt he owed it a great debt, that it had welcomed him and treated him with kindness and respect, that good fortune had been showered on him by Pittsburgh and Pittsburghers. He loved the hills and got tremendous pleasure out of the beauty of the surrounding

countryside. He was a great walker. From my earliest recollection he took a walk of about an hour every morning before he went



MAX L. BLUM



FIRST STAMP OF SAXONY  
ISSUED IN 1850

A particularly fine example  
of an extremely rare stamp

to work, and when the time came for him to retire, the pleasure of walking was enhanced partly because my sister and brother-in-law, Mr. and Mrs. Sidney Bachman, purchased a country home not far from Pittsburgh in Fayette County where he could enjoy the wonderful gifts which nature had bestowed on western Pennsylvania. He loved those hills covered with dogwood and mountain laurel in the spring and he earnestly looked forward to the day when the city itself would make some of the wonderful improvements which are now under construction there.

"I know that he would be extra happy if he knew that the stamps which he collected with such thought and interest and on which he put so many pleasant hours, are now going back home where they will be available to the citizens of Allegheny County and all the visitors to Carnegie Museum."

This important collection was appraised recently by the Empire Stamp Galleries of New York City at a figure exceeding \$28,000. The United States postage issues are practically complete and include many items of considerable philatelic interest among which are:

The first issues of 1847,



UNITED STATES—FIRST ISSUE OF POSTAGE STAMPS  
The 5c and 10c 1847 stamps used on mail of the period



THE FAMOUS UNITED STATES ERROR  
The 5c stamp of 1916 accidentally entered on the plate of 2c stamps and printed in carmine instead of blue



GREAT BRITAIN—FIRST ISSUE OF POSTAGE STAMPS  
The 1-penny and 2-penny stamps of 1840



#### GERMAN SOUTHWEST AFRICA

The issue of 1906 showing the Kaiser's yacht

used and also on original letters of the period.

The 1869 pictorial series complete, together with the reissues of 1875.

The 1893 Columbian Exposition commemorative series, unused and complete to the \$5 value.

The 1898 Trans-Mississippi Exposition issue complete, together with plate number blocks of four from the 1c to the 10c value.

Complete mint sheet of the Victory stamp of 1919.

Practically all the commemorative stamps and air-mail stamps from about 1918 to date including unused blocks of four of all the more recent ones, many with plate numbers.

The Kansas and Nebraska overprints of 1929 complete.

The famous 5c red error stamp, one copy in a block of four, another copy in a block of six.

The 1912 parcel-post issues complete.

A fine representation of the official departmental stamps of the 1870s.

Air-mail issues practically complete with the Graf Zeppelin issues of 1930 and 1933 included.

A complete series of the stamps specially overprinted in 1909 for use in China.

The stamps of the Confederate States of America.

The stamps of Germany and her former colonies are almost fully represented in the albums, beginning with the early classic issues and continuing through to the early years of the first world war. The colonial issues, which are eagerly sought after by collectors, include Cameroons, Caroline Islands, German East Africa, German New Guinea, German Southwest Africa, Kiauchau, Mariana Islands, Marshall Islands, Samoa, and

Mr. Alexander is honorary curator of stamps at Carnegie Museum. He is particularly interested in covers and postal history, and has an outstanding collection of first-day-of-issue covers. He is active in a number of stamp clubs. Mr. Alexander is internal auditor for Gulf Oil Corporation.

Togo. The issues of the former German offices in China, Morocco, and Turkey are well portrayed. The album pages devoted to the postal issues of the old German states are most impressive and show the stamps of the following states and cities before they were merged in the German Empire:

Baden	Mecklenburg-Schwerin
Bavaria	Mecklenburg-Strelitz
Bergedorf	Oldenburg
Bremen	Prussia
Brunswick	Saxony
Hamburg	Schleswig-Holstein
Hanover	Thurn and Taxis
Heligoland	Wurttemberg
Lubeck	

An outstanding feature of the collection is the postal issues of Great Britain, British offices abroad, and many of the British colonies. These represent the period from 1840 to the initial years of World War I. Of importance are the first postal issues of the world, those of Great Britain for 1840, when penny postage was introduced by Sir Rowland Hill. The classic early issues of the following British colonial possessions are very well represented:

British Columbia	Malta
Canada	New Brunswick
Cyprus	Newfoundland
Gibraltar	Nova Scotia
Ionian Islands	Prince Edward Island

Mr. Blum's wide interest in world affairs also led him to collect the postage stamps of many other countries, beginning with the earliest nineteenth-century issues and following through to the year 1915. The albums include issues of the following countries for that period comprising many of the rare stamps so difficult to obtain nowadays:

Austria	Finland
Belgium	France
Bosnia & Herzegovina	Hungary
Bulgaria	Iceland
Denmark	Italy

Luxembourg	Russia
Modena	San Marino
Monaco	Sardinia
Montenegro	Serbia
Netherlands	Spain
Norway	Sweden
Portugal	Switzerland
Romagna	Tuscany
Roman States	Two Sicilies
Romania	

The Philatelic Centurions, a group of interested collectors organized to aid in the development of Carnegie Museum's stamp and postal history collections, have conferred honorary life membership in their young but important organization upon Richard J. Blum, in appreciation for his civic spirit in making this generous and friendly gift to Carnegie Museum. The Museum's general collection of postage stamps of the world is impressively enhanced by the addition of the Blum collection.

### *Migratory Words*

#### THE SAINT AND THE SHAMROCK

*I bind unto myself today  
The strong name of the Trinity  
By invocation of the same  
The Three in One, and One in Three.*

—ST. PATRICK'S BREASTPLATE

TRADITION credits Patrick, the great missionary to Ireland, with having used a three-leaf clover to explain the Trinitarian doctrine. Whether the legend is true or not, the shamrock has been an Irish emblem for so many hundreds of years that nobody knows for certain whether the original was a hop clover, a wood sorrel, or what. Our English word is a roughly phonetic transliteration of the Irish *seamrog*, meaning a little trefoil.  
—V. G.

## SEVEN PAINTERS OF ISRAEL

JAMES S. PLAUT

THE exhibition of works by seven painters of Israel opening at Carnegie Institute March 1 and continuing to April 12 is the first full-scale manifestation of contemporary Israeli painting to be seen in this country, although a number of smaller shows have preceded it in American art galleries. It came to Pittsburgh from the Institute of Contemporary Art in Boston, will be shown at the Metropolitan Museum of Art from May 7 to June 21, and will travel subsequently to other North American cities.

The occasion is one of sufficient importance as to suggest a number of questions of an internal and external nature. Who are the painters? Why were they chosen? Is this exhibition "representative" of contemporary Israeli art, or, stated differently, is a representative showing possible? How do these men rank among living artists—judged by searching international standards? How will America react to them? And—as a last question—is there an emerging Israeli art, recognizable as such?

First of all, this is in no sense an "official" exhibition. It has been organized privately—by the Institute of Contemporary Art—and is sponsored by the American Fund for Israel Institutions. The project has enjoyed the informal endorsement of representatives of the Israeli and American governments as a salutary undertaking in the realm of cultural exchange; the director of fine arts in the Ministry of Education and the American cultural attache at Tel Aviv have been both encouraging and helpful, but they must not be held accountable for the choice of painters and selection of the paintings. The exhibition is, frankly, one man's choice—the writer's—and is the outgrowth of a personal study made in

the course of a number of trips to Israel within the last two years.

All the painters chosen—Messrs. Ardon, Castel, Gutmann, Janco, Mokady, Rubin, and Zaritzky—belong undeniably to the leadership of art in Israel today. The validity of their inclusion in this exhibition has not been challenged, and is not likely to be. But we have already encountered the sentiment, in and out of Israel, and often strongly indignant, that the exhibition is both incomplete and unrepresentative, that seven painters cannot speak for seventy, and that, without such-and-such a man, the choice is ridiculously arbitrary.

For what it is worth, then, here is the rationale. No exhibition, however large, can hope to "represent" more than is in it. If there are fifty paintings, one each by fifty painters, we gain fifty fleeting, fragmentary sensations. Most of these we reject, and our appetite for the small minority who register positively remains unappeased, for it is hard, apart from the exceptional masterpiece, to comprehend a painter through a single example. Nor, it is true, do seven painters stand for seventy. But seven, adequately represented, can at least speak for themselves, and thus leave with us certain intense impressions of the general environment that is shared with those whose paintings, for the moment, are left behind. Americans will surely have ample opportunity to see Israeli art in the years ahead—this is by no means the last event of its kind. In recognizing that there

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Mr. Plaut has been director of the Institute of Contemporary Art in Boston since 1938. A graduate of Harvard University, he has lectured widely and written many catalogues and art bulletins, as well as articles for *The Atlantic Monthly* and *The Saturday Review*.



may be other Israeli painters of comparable merit and interest, we do not find it necessary to apologize either for those chosen or those omitted from the present exhibition.

What seems to us important is that this be regarded simply as a collection of paintings, expressing the creative capacities of seven artists who, in varying degrees, reflect both the disparate backgrounds from which they emerge and the common denominator of the new heritage which is Israel. That these men are individuals is apparent at a glance. That they are good painters—quite as good as their confreres from other larger and more settled countries—is our considered view, and this is now subject to confirmation or denial by a larger body of informed opinion. That they are Jewish painters is not readily discernible, though occasionally traceable through the influence upon their art of such men as Soutine and Chagall, who are held, by and large, in undue reverence. That they are Israelis is a circumstance of comparatively recent history, a program note rather than a phenomenon internally expressed and outwardly communicated.

The foreign art critic who visits Israel today as an observer of the extraordinary social and cultural ferment marking progress in the new republic is asked to turn his mirror upon the scene and to tell what he sees in the glass. Most often—embarrassingly often—he is asked, "Have we an Israeli art, an indigenous art? Have we a national art worthy to accompany our statehood? If not, when—how soon—can we expect it to come?" Today's



BETHLEHEM BY MORDECAI ARDON-BRONSTEIN  
A new gift of Mr. and Mrs. Charles J. Rosenbloom  
to the Department of Fine Arts, Carnegie Institute

citizen of Israel, be he statesman or poet, is understandably, if improperly, nationalistic. The painter, like the shopkeeper, has fought the war of independence, shares in the bitter struggle for survival, is party to the national growth and coming of age. In the circumstances, no observer can easily dismiss the overwhelming sentiment for an art "truly Israeli," a recognizable symbol of the cultural maturity that is sought so avidly as the handmaiden of political independence.

But the course of history conspires with the very nature of art against those who covet a national style, who would have the creative expression of Israel take on a special

common aura, form a mold. The patriot will learn with disappointment that art is happily free of boundaries, travels its own wilful course, speaks the language of men everywhere. Art remains essentially international in a divided, increasingly nationalistic world. Its very intangibility and non-conformism constitute a large part of the hope remaining for the freedom of men.

And so the observer holds the ambition for an Israeli art to be both unrealistic and unworthy. No one can say if, when or how, it may come. If it should, it will do so imperceptibly, organically, and unannounced. It cannot be forced or hurried. It is certainly nothing to worry about now, and probably not a hundred years from now.

Only one of the seven painters in this exhibition, Moshe Castel, is Israeli by birth. But the others have long been identified with the country, throughout the most significant chapters in its modern history. Nahum Gutmann came to Palestine in 1903, as a child. Reuven Rubin, who must be regarded as the dean of Israel's painters and the first to carry the standard of Palestine art abroad, arrived from Roumania in 1912. Moshe Mokady came in 1920, Joseph Zaritzky in 1924, Mordecai Ardon-Bronstein in 1933, Marcel Janco in 1942.

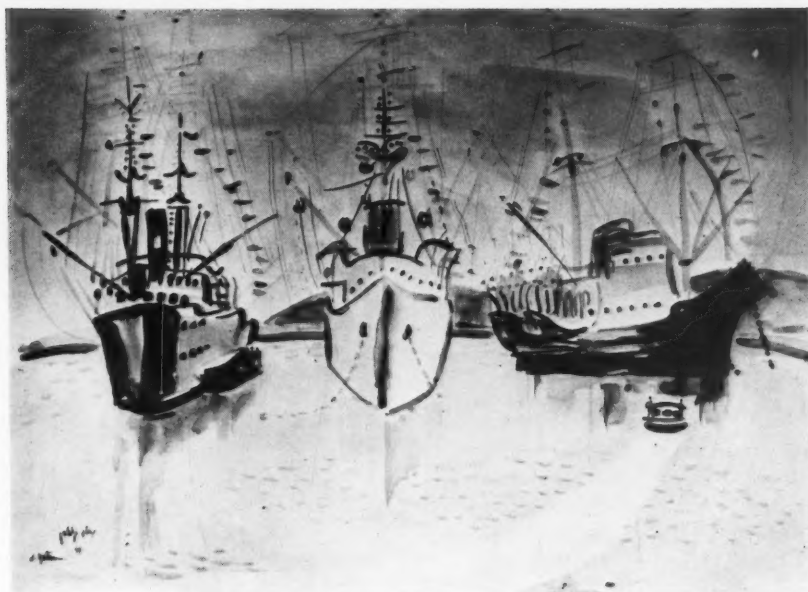
They are all indigenous painters in the sense that their vision and creative orientation have been strongly conditioned by the Holy Land, by its terrain and vistas, its ethnic types and costumes, its monuments and archeological remains. Each has had to make a complicated personal adjustment, in pictorial terms, to the blinding sunlight and vivid Mediterranean color that are foreign to the North European painter's eye and palette. Each has had to resolve for himself the esthetic dilemma of the Near East, that of bridging appropriately the gap between Occident and Orient.

Janco, the most recently arrived of the painters here represented—he came from Bucharest during the last war with an established international reputation as one of the founders of Dadaism—has expressed the problems involved in his own "conversion" very succinctly. To paraphrase Janco's statement, the painter arriving from Europe cannot, first of all, escape the shattering visual impact of his new surroundings. A new exoticism, a new landscape; the impulse to paint Biblical scenes, on hallowed ground, unchanged in aspect for two thousand years; a picturesque land, peopled with conflicting, heterogenous types, startling in contrast—rabbinical Jews and itinerant Arabs, white-robed Druses, brightly clad Yemenites and Iraqis; minarets, olive trees, camels, all the symbols and rich ingredients of the melting pot, the meeting of civilizations.

Where, asks Janco, must the new painter of Israel take his stand? On arrival he is excited and infected by the ready "paintability" of the new land, and dazzled by the brilliant sunlight, so that he surrenders instinctively to a superficial orientalism. After a time, however, even the most spectacular scenery loses its novelty, and the European-trained painter can then bring earlier experience to bear on his new situation. Each must find his own way, evolve his own idiom.

The range is great. One group will embrace "local color," another reject it totally. A large number of painters are concerned with Judaic iconography, almost an equally large number with experimental abstraction. There are conventional landscapists and portraitists, realists, expressionists, surrealists—just as there are in every Western European capital and every American art center.

Janco asks a basic, if unanswerable question. How "oriental" can the European-trained painter afford to become? After ten years on the ground, Janco feels that he is



SHIPS ON FESTIVAL DAY BY NAHUM GUTMANN  
One of seventy-five paintings in the "Seven Painters of Israel" exhibition

just beginning to find himself as an Israeli artist. His vocabulary has been enriched and broadened, but his pictorial language remains essentially unaltered. This may be said, as well, of his colleagues, Mokady, Zaritzky, and Ardon-Bronstein, all three deeply affected by their environment, but preserving strong European overtones after many years in Palestine. Castel, Rubin, and Gutmann, who from the very outset of their careers have known the green contours of Galilee, the gaunt mass of the Judean hills, and the romantic silhouettes of Acre and Jaffa, have almost nothing in common pictorially. Castel has used Biblical types and the Hebrew alphabet as the instruments of a highly personal, calligraphic style. Rubin's painting, direct and representational, conveys with warmth and softness a deep affection for his land, his people. Gutmann is effervescent, fanciful,

delicate of touch; his deft, inventive water colors are Dufy-like in their highly developed sense of fantasy and quality of decoration. No three painters could be more disparate. All three have been forty years and more in Palestine.

Perhaps the best thing to be said about the men in the present exhibition is that they do not paint alike. They embrace no one dogma, nor do they belong to a single school. Their origins, training, and practice are divergent and dissimilar. In this sense, they epitomize Israel. Each is inventive, accomplished, and personal, the product of his own nature and his background. Each is a credit to his country.

It is a pleasure and privilege to present their work to America, and I congratulate the American Fund for Israel Institutions for having the understanding and foresight to sponsor this exhibit.

## ITALIAN PRINTS

VIRGINIA LEWIS

**A**N excellent collection of seventy-seven contemporary Italian prints from the George Binet Print Collection, Brimfield, Massachusetts, is now on view in the balcony of the Hall of Sculpture. Mr. Binet deserves high praise for his esthetic sensitivity and his understanding of the important directions of art in Italy today. This selection reflects an instinctive and scholarly awareness.

In a twentieth-century idiom of both thought and style, the spirit and tradition of Italy through all its centuries find expression in these prints. Italian pleasure in craftsmanship is evident in a mastery of technical processes. Preoccupation with the ever changing thought and experimentation in idea that has marked the Italian intellect since the Renaissance is reflected in the varying iconography. Significant twentieth-century art developments in Italy are represented, and one may discover in this exhibition that its outstanding schools of painting and painters are to be found also among its print-makers. The traditional divergence of cultural centers in Italy holds true today with such cities as Milan, Venice, Florence, all producing and making for a strong yet varied Italian expression. It is of interest here too, especially for us in Pittsburgh, to see among these prints the work of several of the Italian painters who participated in the recent INTERNATIONAL EXHIBITION OF CONTEMPORARY PAINTING. In the more intimate medium we meet the artist in moments of less pretentious character wherein bigness and brightness do not necessarily cry out the loudest. The precision, subtlety, and even profundity of an artist is oftentimes reflected more clearly in the minutiae of print-making.

Technique is always an important factor

in any consideration of print-making. The present exhibition is limited somewhat in variety of techniques, confined for the most part to color lithographs, woodcuts, and etchings, each handled with classical restraint. An increasingly dominant note in



IDA BY ANTONIO MUSCI  
Lithograph

print design today, color is pure, subtle, and refined, sometimes only barely perceptible in value, especially in the color lithographs. Giorgio de Chirico's recent work, the lithographs *Return to the Shore of Corinth* and *Ippolito*, are beautiful examples. The Italian uses more intense color too with taste—characteristically yellow and blue, yellow and green as in Pizzinato's lithograph *Sailor* or Santomaso's *L'erpice*. Sirio Musso's linear technique is brought out against a green-paper background in his woodcut *Imagina-*



SEATED WOMAN BY MASSIMO CAMPIGLI  
Lithograph

tion. The bright colors of Silvio Loffredo's etching and drypoint *The Flowers of Death* are used emotionally with traditional Florentine realism to convey the morbid content. Luigi Spacal experiments with color in various media. His *Boats at Beach* is a monotype with delicate harmony of color. Massimo Campigli uses a soft Etruscan terra cotta, weathered as it were by the ages, in *Diabolo*. Color and delicate lithographic texture subtly contradict the connotations of its title. Antonio Music's *Cattle Barge* in blue, green, brown—simple in hue but sophisticated in value and intensity—shows a sensitivity to color and an intangible delicacy of conception not exceeded in much of that artist's painting.

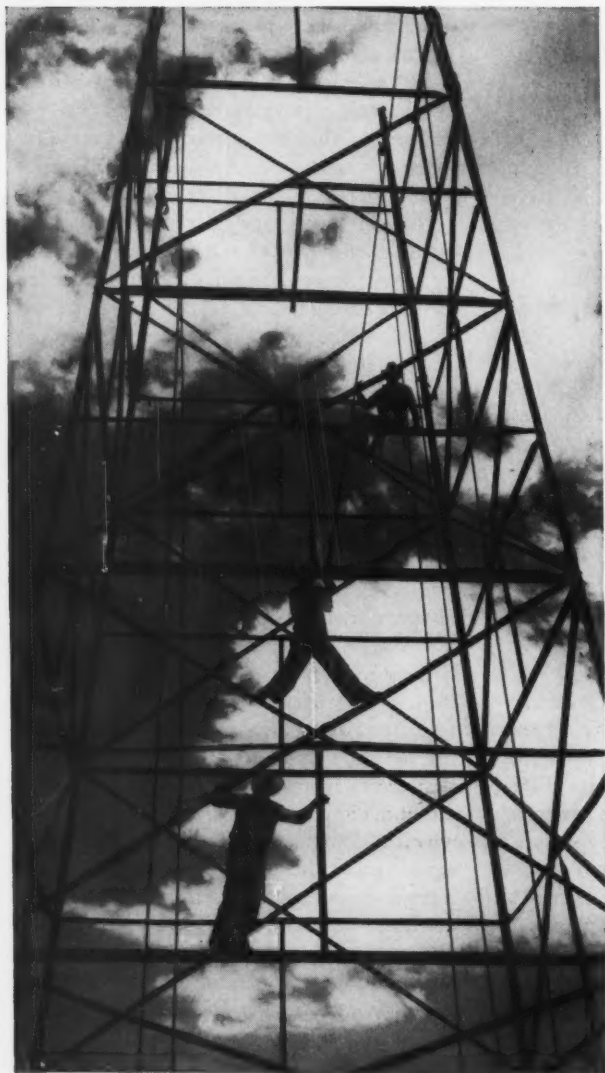
Delicacy and subtlety of line characterize, too, the intaglio prints of etching and drypoint in the exhibition. In these one is aware

at once of tradition and of contemporary technical influences. *Landscape* by Armando Donna is etched with a regularity of crosshatching with the effect of a coarse screen halftone and recalls one phase of the technical style of Bologna's sixteenth-century engraver Marcantonio Raimondi. An especially beautiful use of the medium of etching may be observed in Silvio Loffredo's portrait of the painter, Marglari. *Landscape* (1927) is characterized by a crosshatching technique peculiar to the etchings of the French painter Jacques Villon, an artist one might reasonably associate with the Italian futurists. The etched line used by Umberto Boccioni, a founder of the Futurist art group in Italy, in his *Head of a Child*, is bolder and yet more subtle. It is of interest to observe in these examples the close relationship between technique and style and idea and mood.

But the peculiarly Italian development of Futurism, now about a half century old, is more evident among artists today in Italy in a technique than in a spirit, even in work by those who were at one time wholly responsible for it. Only a few years after its introduction to the rest of Europe another and opposing philosophy resulted in an art movement that seems more closely akin to the Italian esthetic temperament. This was the *scuola metafisica* dominated by de Chirico. But in the work shown here, his old emphasis upon light and atmospheric handling, which once resulted in a mood of enigmatic foreboding, is now more fancifully imaginative, almost mannerist in style. Examples of the earlier more moody metaphysical may be found in Carlo Carrà's *The Engineer's Girl Friend* and *The Drunk Gentleman*. Both of these are also the subjects of oil paintings by Carrà.

But as always in Italy art is automatically part of the general pattern of living and not necessarily the expression of an intellectually thought-out manifesto. From the vicinity





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*Photo—Standard Oil Co. (N.J.)*



**UNITED STATES STEEL**



centering around Venice comes such work as Music's delicate drypoint *Paesaggio Senese*, the satisfyingly integrated compositions of Santomaso, the simple folk-art sophistication of Luigi Spacal's woodcut *Suspended Boats*.

In Milan recently a more internationally influenced group of men has been working. Rejecting tradition by reason of their industrial environment, they have been experimenting with abstractions, and show variously the influence of their French and German predecessors and contemporaries. Enrico Bordini's color lithograph *Running Figure* is an example. Afro's abstract expressionist *Interior and Exterior* and Musso's *Imagination* are others. Some have become subordinated to influences stronger than themselves which have developed more creatively elsewhere. One thinks of Aligi Sassù's *Al Cafe*, appealing in color but deriving from Matisse and Lautrec, or his Chagall-like *Green Horses*.

Despite an international flavor in many of the prints, vestiges of the futurist and metaphysical thinking of twentieth-century Italy indicate the deep roots of both these philosophies. There is here too among these prints a wide range of subject matter deriving from the past, some reflecting scorn, others clinging nostalgically to it. One thinks of Corra do Cagli's *La Lingua Morta*, its elements in three-dimensional perspective recalling the mood of de Chirico. Ciarrocchi's *Gli amanti della passeggiata archeologica*, wherein the lovers lying under a tree apparently oblivious to archeology are strangely like Polia and Polifilo in the fifteenth-century illustrated *Strife of Love in a Dream* by the monk Francesco Colonna. The portrait of Edmondo

de Amicis, author of *Il Cuore*, shows a peculiarly twentieth-century treatment and might, with a bitter tongue in one's cheek, be thought appropriate for the season of valentines and hearts. Reminiscences of Botticelli, one finds, uncomfortably, in Sassù's *Mara* rising from the rocks. Tomea's lithograph *The Visitor*, like his painting recently exhibited at Carnegie, seems to belong more to the macabre north. Pierluigi Arri's *Hercules and the Amazons* is an interesting contemporary variation of an old theme, the struggle and power of women over men. By clever draftsmanship and technical handling, an effect of stress and strain—tension—is achieved.

It is especially interesting for us in Pittsburgh to note in this exhibition old friends made in the recent International and in past years. It is good to see again even more quietly the gentle nature of Antonio Music reflected in such a print as his drypoint *Paesaggio Senese*. One remembers standing before his large oil painting *Autobiography*, buzzing a bit over what manner of man Afro is. His lithograph *Interior and Exterior* may be puzzling too. Santomaso maintains in his lithographs his painterly command of design, line, and color, beautifully integrated. One remembers too Tomea, Morandi, and Cassinari.

Campigli has several prints in the exhibition. The *Seated Woman* is a beautiful example of his lithography, delicacy of drawing, understanding of design. It is marked, as is much of his work, by an Italian tradition from long before the familiar craftsmanship of the Renaissance, going back into the ancient Etruscan, absorbing from that early civilization the wisdom of its age and the spontaneity of its primitive expression. These are combined into a twentieth-century expression of charm and that elusive "l'estetica" that Italy alone can claim.

Miss Lewis is assistant professor of fine arts and curator of exhibitions at the University of Pittsburgh. For a number of years she has regularly reviewed the exhibits of prints at the Institute for CARNEGIE MAGAZINE, and she teaches the history of print-making at the University.

## PITTSBURGH LENDS THE 1952 INTERNATIONAL

GORDON BAILEY WASHBURN

A MORE sympathetic city than San Francisco as host for the International could not be imagined. As I wandered about our Pittsburgh exhibition the afternoon of the opening, I heard French, Italian, Chinese, and Spanish being spoken, and I saw visitors from India, Indo-China, Formosa, and other exotic lands providing counter-interests to the pictures. Thus the mixture of nationalities as represented in the exhibition was matched in the visitors, of which there were about twelve hundred.

Perhaps because most San Francisco businessmen are at their offices by seven-thirty in the morning to catch the opening activities on the New York stock market, they are able to make five o'clock engagements at an art museum. At all events, they equaled the women in number and in attentiveness. San Francisco has three lively art museums, all city-subsidized. This year, according to Walter Heil, director of one of them, the city will support the trio to the tune of a half million dollars.

The beautiful California Palace of the Legion of Honor, where the International is housed, is an enlarged copy of the Hotel de Salm, the Palace of the Legion of Honor on the Rue de Lille in Paris. It has a permanent collection of old masters, notably French material, and is skylighted throughout. Standing on its terrace in Lincoln Park, the visitor has a magnificent view of the long blue reaches of the Bay and its steep surrounding hills, with white cascades of San Franciscan houses beneath. The setting, of course, is subtropical, and as the season was more advanced than ours I saw every sort of flower, including roses and wild lilacs, in full bloom.

Thomas C. Howe, Jr., the director of the

museum, had hung the pictures according to nationalities, and had managed it most successfully. I had feared that the conservative material would hang badly with the more advanced pictures, but all dissonance was somehow avoided. Curiously enough, the show looked more old-fashioned than I would have dreamed possible—an effect, I guessed, which had been carefully intended. Such a transformation of character, by subtle adjustments, must actually be seen to be believed. On the whole, I had the impression that our International was most handsomely presented.

There are about seventy fewer pictures in the western showing than we presented in Pittsburgh. Though the entire exhibition was available, limitations of space curtailed Mr. Howe's acceptance of the total number. Even so, the display is still large enough to tire all but the strongest hill-trained legs, and San Franciscans are finding it a highly challenging survey of contemporary art.

The San Francisco newspaper critics have been extremely interesting, and one wishes there were space to quote them at length. Alexander Fried, a very sensitive observer, thinks that the show makes two basic mistakes: "One is that virtually a third of the catalogue is American. Since American work makes itself known to us in countless exhibits all year long, it might better have yielded more space to unfamiliar artists from abroad who might have something vital to

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Mr. Washburn is director of the Department of Fine Arts at Carnegie Institute. He attended the opening of the exhibit of paintings from the 1952 PITTSBURGH INTERNATIONAL in San Francisco on January 31, this being the first time paintings from the International have been shown outside Pittsburgh since 1935.



World Wide Photo

GROUP AT THE PREVIEW OF THE 1952 INTERNATIONAL IN SAN FRANCISCO  
Director Thomas C. Howe, of the California Palace of the Legion of Honor, where the paintings were shown during February, Mrs. Hamlin, Chauncey J. Hamlin, from UNESCO House in Paris, president of the International Council of Museums, and Gordon Bailey Washburn view Virginia Cuthbert's *Constructions*.

tell us." (*San Francisco Examiner*, February 8, 1953) Fried also wishes there were fewer abstractions.

Alfred Frankenstein, who saw the International when he attended our recent Contemporary Music Festival, writes that of the American "representational" works some are "deplorably academic and dry." But of the Americans he liked Arnest's *Man in Orange*, Perlin's *Farewell*, Hirsch's *Shoe Shop*, Brown's *Round Table*, and many others. His particular favorite seems to have been Baziotes' *The Flesh Eaters*—"a very great picture . . . the most memorable canvas in the American section and perhaps in the entire show." (*San Francisco Chronicle*, February 1, 1953) In contrast, it is interesting to note that Fried chose Villon's *Portrait of the Artist* and Cossio's *Portrait of Doctor Blanco Soler* as the finest works in the exhibition. Frankenstein regrets

that he doesn't understand either the Motherwell or the Kline, while Fried thinks they are the worst works in the exhibition. Unquestionably the latter opinion will find some responsive chords in Pittsburgh.

#### F. P. A.

DISCUSSION groups are being held at Carnegie Library on alternate Wednesday evenings at 8:00 o'clock, sponsored by the Foreign Policy Association and the Library. These began last month with Europe as topic. On March 11, Germany will be discussed; March 25, Italy; April 8, Finland; April 22, Austria and Hungary.

Library staff members will lead the sessions on their native countries: Ellin Thornudd, of Finland; Kate Kolish, formerly of Austria; Lillian R. Young, formerly of Hungary.

A small registration fee is being charged.

# Favorite foods

## FROM FOREIGN LANDS...

**SUBJECT** of the many colorful, exquisitely detailed seventeenth century Dutch canvases was the housewife in her kitchen. And many a still life of the day captured its meaning from a table of tempting food.

● This is not strange for in the fine, snug houses of Amsterdam, Rotterdam, and the Hague, the kitchen was a handsome room. Frequently the floors and walls were of shining tile, the ceiling supported by heavy polished beams, and the furnishings of finest carved hardwoods. Gleaming pewter tankards, silver platters and copper pots and pans were among the family's most prized possessions. And the food was appetizing and abundant.

● This tradition of good eating survives in modern Holland. To the Dutch homemaker, the kitchen is still the most important room in the house.

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IN 1871 a Scot by the name of Bell, Alexander G., came to the United States to teach a system of speech to the deaf. With this migration and its purpose we—"we" being the various members of the Museum's section of man—have no quarrel. Nor do we look askance at his activity resulting in a patent issued in 1876 for a device for the reproduction of sound at a distance. All very laudable, a man and his hobby. . . . But there are times when we wish him only ill, for his toy became commercially exploitable ("from 1877") as the telephone, and that result of his lamentably unrestrained inventiveness frequently makes us look mighty ignorant.

People call us on the telephone and request information. Answering questions is part of our business, and we are earnest in our desire to give accurate answers. We wish only that we could immediately give full and correct information to every caller, but, alas! we do not always find it possible.

In our own defense, we must say we usually work under severe handicaps. This is particularly true in what we may call the Type I question, the Identification Question, a query concerned with the identification of single objects.

A representative question-and-answer period on identification proceeds somewhat in the following manner. The phone rings, disturbing us in our prosecution of some important research project like changing a typewriter

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To reach the author, who is curator of the section of man at the Museum, you may have to try two extension numbers, 215 and 216. Extension 217 will get you field archeologist William J. Mayer-Oakes or his assistant Don Drago.

JAMES L. SWAUGER SPEAKING

ribbon. We lift the receiver to our ear (or, if you're fussy, ears) and say, "Hello, Section of Man."

Comes the question, "I wonder if you can help me? We have a china cup here my grandfather brought from Europe in 1872."

We say, "Yes, and what can we do for you?"

"Well, I'd like to know who made it and how old it is and how much it's worth."

"Does it have any distinctive design, flowers, houses, ships, famous men, anything like that on it?"

"No, it's white."

"Do you know in just which country your grandfather bought it?"

"No, and maybe it wasn't grandfather. My husband says he thinks Aunt Nellie got it at the St. Louis World's Fair."

We sigh. "How big is it?"

"Oh, I guess it'll hold about three times as much as an ordinary cup. It's got flutes up the sides. The bottom rim, where it sits in a saucer, you know, is kind of brown."

Now we can get our teeth in it. "Does it have a handle?"

"No."

"You've probably got an old-fashioned coffee cup. You bring it in and we'll check it against the collection in Fine Arts. Maybe we can't find the maker, but we'll give you a reasonable estimate as to its country of origin and its date of manufacture."

"O. K. I'll bring it in next Monday."

The handicap is obvious; there simply is not enough information to hazard an answer. We may not have it even after we've seen the piece. It's true that most of the nations of western civilization have more or less dis-

tinctive traditions of design and decoration for their various manufactured products—Holland Delft and Italian majolica, for instance, being fairly easy to place—but in most instances the national traditions are not enough for absolute identification of place or time of manufacture. America prides itself on being a melting pot, but Europe's been such a pot for many centuries, and craftsmen have moved about from country to country and carried their methods and designs with them. Descriptions over the telephone ordinarily cannot convey enough information about the designs and "feel" of objects, whether they be china, firearms, furniture, textiles, or tools, to permit reasonable identification. Most of the questions involving individual objects get what must be an unsatisfactory reply, "Bring it in, and we'll look at it."

A similar answer awaits most telephone

calls requesting information on primitive goods. A description which says only that the object under discussion is made of animal skin and is decorated with beads doesn't mean much. Everybody uses or has used animal skins at one time or another, and almost everybody uses some kind of beads for decoration. Identification of such pieces as stone tools and weapons absolutely requires that we see them. It is proved fact that in general tools of stone from one part of the world superficially resemble those from other parts, and only minute characteristics that the caller can't be expected to recognize as important enable us to locate them fairly well. We experience little difficulty in appearing just as ignorant of primitive items as of those from relatively modern western civilization.

Sometimes, of course, we look very good. We had a call not long ago that was a de-

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light. "Hello, I'm trying to find out about a plate I have here. Can you help me?"

"We'll try. Is it stamped with a maker's mark?"

"Yes. It isn't very clear, but the first three letters seem to be 'A-D-A', and there's a sort of wreath with a word in it, looks like 'Columbus', and down below a sort of scroll with what looks like a 'W' and an 'A', and something else."

"How about a design on the face of the plate?"

"Oh, there's a picture of a ship and what looks like three Indian girls looking down on it. The ship looks pretty old."

Ah! We reached up and pulled down Chaffer's *Marks and Monograms on Pottery and Porcelain*, thumbed through the Index to "ADAMS," turned to the reference, and began pouring out information like mad. "Your plate was made in England. It's Staffordshire ware. From your description it was probably made by W. Adams & Sons at Tunstall, Stoke-upon-Trent. Just a minute while we check the file cards." We ran through the "Adams" cards, found a card on the "Columbus" series. "Hello. It was probably made about 1860, for we have one here dated that way." With thanks the questioner hung up, and she probably still thinks we harbor nothing but men of genius.

Here, of course, the questioner had almost answered her own inquiry. There are reference works giving trademarks, manufactories, and dates of types and designs for all sorts of articles, china, firearms, silver, costumes, and the like, and if the questioner is able to give us a maker's name, a design name, an artist's name, our part is mechanical. We get the reference book, check the index, and read off the information. Sometimes the caller doesn't know where to look on the object for the necessary information, and here we do help. Usually we also supply

the name of the proper reference work, for frequently one inquiry answered starts a questioner off on his own study. When there is no maker's name, distinctive design, or whatever, the best we can do is check the article against identified objects in our collections hoping to come to a reasonable approximation, and this, of course, we can't do over the telephone.

One question we don't answer, and it's asked a great many times, is "How much is it worth?" There are two very good reasons for this. First, we have a policy against evaluating objects. There are firms that make a business of such work; we do not. Second, to give an answer in terms of accurate monetary value demands an intimate knowledge of market conditions. We do not buy or sell as a practice and can never be sure that any value we might set would be realistic, for we can estimate only on the basis of what is already in our collections. The piece we have which was valued at seventy-five dollars when we got it in 1903 may be worth four hundred dollars now or six cents. We don't know.

The Type II question we might call the General Information Question. With these we are more at ease and considerably more helpful.

"Were the Mound Builders a race of men different from the Indians?"

"No."

"When were horses first used for riding?"

"Probably about 3000 B.C. in Central Asia."

"Did the Egyptians use anything like atomic power to build the pyramids?"

"No. They used what they had, brains, muscle, and sweat."

"I have some ivory figures. How can I clean them?"

"Soap and water."

These answers come easily, for they are concerned with what we might call general

knowledge in our field. We don't expect people from the outside to know them, but we certainly expect ourselves to. Sometimes in minute compartments of these general questions we have trouble convincing our callers that we don't have the answers. We were once asked what was the percentage of silver in Egyptian gold. We not only didn't know, we ventured the suggestion that while silver was always present in Egyptian gold and there was plenty of gold in Egypt (we knew that much), the percentage would probably vary with each individual deposit. We said that such books as Lucas' *Ancient Egyptian Materials and Industries* might have the information. We would be glad to look it up and call back if the caller could give us any idea as to the particular deposit of his interest. There was a long silence from the other end, and then a muttered termination of the conversation that obviously was intended to convey that we knew but didn't want to tell.

Sometimes we get a call from an expert in some field or other who doesn't realize he's an expert—at least as compared to us—and who asks us a perfectly legitimate question which he is better qualified to answer than we are. For instance, we were once consulted by a textile dealer who explained he was born in Syria and wanted to do a study on an old Roman fortress near his birthplace. He wanted us to give him what information we could on its general plan, use, history, and suitability for possible reconstruction. We explained that we had never heard of that particular ruin, could perhaps help with descriptions of standard methods of fortification during the period in which it was made, might be able to locate pictures of others which would help. Oh, he told us, he had all that sort of information. He had crawled over the place as a boy, knew all about its size and shape, and for twenty minutes poured into

our ears a full and beautiful description of its present state, when and who had built it, its history as a garrison post, and the time and circumstances of its abandonment. We hastily explained we couldn't help him at all. We might know more about Romans in general than he did, but he certainly knew more about that particular fort than we can ever wring from all the literature at our command.

The Type III question we call the Omnibus Question. These leave us completely helpless. For instance, there was this one: "I'm supposed to write a paper on Mexico, and I've decided to write on Mexican pottery. I thought of something like 'Origin and Development of Mexican Pottery from Its Beginnings to the Present Day.' Can you tell me about it?"

We were stunned. In our mind's eye we dismally surveyed the vast expanse of Mexico, its antiquity as a country in which there was plenty of mud and plenty of people who seem to have done nothing but make pottery images and plates and jugs for centuries.

We asked a question, "How detailed do you want to make this thing?"

"Oh, I want to do a good job. I'd like to go into it pretty deep."

We shuddered and recommended five fat reference works.

Of like kind are these that have come across the wires to us in the past: Can you tell me about the various kinds of fossil men? What kinds of things did the Indians eat? What influences did the Crusaders bring back to Europe from Palestine? How do the Africans build houses? These questions are all of the kind that can hardly be properly answered in a telephone conversation. Their subject matter is too vast, particularly if the caller is telephoning from a pay station. Usually we refer such questioners to general works dealing with the subject of his in-

terest, particularly the *Encyclopaedia Britannica*, which is always a good place to start any study, or, if we happen to know any, specific studies on his subject.

We are not trying to impress readers with our ignorance. We know a lot of things—one of us (modesty forbids my revealing which) claims to have more useless and unwanted information at his command than any three other men in the museum—and we are genuinely pleased when we can help callers. Unfortunately we can help most if we can see an object and if the subject matter is not encyclopedic in quantity. For the caller and for us the initial telephone call is ordinarily a necessary preliminary, a first step to satisfaction for the questioner in receiving an accurate answer and for us in being able to give the answer. Usually the full process requires other steps. We look up the information in reference works and call back if we can satisfy ourselves that this is enough. We request the caller to come in if we think it necessary to examine objects of interest and to check them against reference collections. Often we must ask a caller to come in and receive a bibliography and other general information to help him along on what promises to be a long piece of work.

There's one kind of question that is always easy for us. This one is: "We have a place where we think Indians lived (or a collection of swords) (or a cowboy outfit) (or a bunch of stuff my son brought back from India). Can you come and look at it?"

Our answer is invariably "Yes." We go.

And when we locate a site or have a chance to inspect a good collection of swords or Hindu statuary, we're very pleased with telephones and questions. We've found we usually learn as much, if not more, in answering questions as do those who've asked them. Sometimes, in our hearts, we almost forgive Bell, Alexander G.

## IN MEMORIAM

THE death of Howard N. Eavenson on February 16 left "a lonesome place against the sky" with regard to his many services in this community—among others, his work as a trustee of Carnegie Institute and Carnegie Institute of Technology. Ever since his appointment in 1937 he had given freely of his great ability to these two institutions as a member of the Museum, the Fine Arts, the Pension, the Carnegie Tech Executive Committees and as a member of the technical committee of the Coal Research Laboratory of Carnegie Tech.

Mr. Eavenson was a consulting and civil mining engineer in the city since 1920, his work covering coal fields of the United States, Mexico, Canada, and Germany, and was universally recognized as a leader in his profession. At the time of his passing he headed the firm of Eavenson and Auchmuty and was a director and consultant for Boone County Coal Corporation, a director of Appalachian Coals, Inc., and receiver for The Elk Horn Coal Corporation.

A Philadelphia Quaker, he was a graduate of the Friends Central School and Swarthmore College, later receiving an honorary doctorate from the University of Pittsburgh.

Throughout his professional career he contributed greatly to the upbuilding of the coal industry, not only as an engineer but as a director of and advisor to many coal companies and scientific societies and institutes. He was the author of *Coal Through the Ages*, *The Pittsburgh Coal Bed—Its Early History and Development*, *First Century and a Quarter of American Coal Industry*, *Map Maker and Indian Traders*, and numerous technical papers.

## LIBRARY ON THE AIR

WDTV—Friday at 10:00 A. M.

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## WANTED: LECTURE SPONSORS

THE firms and individuals who have sponsored Carnegie Institute Society travelogues this season have received a great deal of private satisfaction and considerable public attention in return for a comparatively small expenditure of money.

Such sponsorship may tie a firm's product in closely with the country and people being featured. One secretary to an executive was overheard exclaiming impulsively after hearing a talk on Arabia, "Why, I write Arabia about oil all the time! I wonder why our firm didn't sponsor that speaker!"

For individuals it seems a very fitting way to honor the memory of some friend or relative who had special interest in a particular locale or in the great out-of-doors generally. One lecture this season was a memorial for the late John B. Semple, at one time a trustee of Carnegie Institute.

The cost of sponsoring one of the Tuesday-evening travelogues is \$300.00. Support of the lectures offers a very satisfactory way of underwriting Carnegie Institute's ever expanding program of cultural activities, and, incidentally, as a contribution to an educational institution, is deductible from income taxes. It provides a channel of advertising that reaches a very select consumer group, with the name of the sponsor appearing in the widely circulated annual announcement of the lecture series and in the CARNEGIE MAGAZINE, as well as being announced several times from the Music Hall platform. Apply to the Division of Education at the Institute if you are interested in becoming a sponsor for next season.

The four firms which have sponsored lectures this year have been Harmony Dairy Company (two lectures), Eierman Cadillac Company, Schenley Hotel Company, and Swindell-Dressler Corporation.

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# THE JOY OF LEARNING

*Patrons of Art, Jr.*

*Descending the great hall stair  
... they surround me  
They seem to be everywhere.*

ANY visitor who enters the great hall at Carnegie Institute early on Saturday morning, where hundreds of children are assembling for the creative art classes, experiences the poet's sensation. The ten-to-twelve-year-old Tam O'Shanter, the teenage Palettes seem to be everywhere.

Before the last of these boys and girls have arrived, the Institute's youngest art patrons, children of the Society members, are beginning to circle around their special base. By ten o'clock some twenty little noses in turn have been flattened against the Art and Nature Shop windows, which with their ever-changing displays are especially fascinating to the seven-to-nine year olds. In the meantime, the artist-teacher volunteer from the Junior League, Mrs. Gretchen Schmertz Jacob, must be the encyclopedia for their insatiable curiosities.

The children's studio, ornate with marble, gold leaf, mirrors, and high leaded windows, is like a room in a storybook palace; but all this grandeur is ignored for the bright shiny easels, which will stretch or shrink to just the proper size. Before finding seats on the benches around the teacher's easel, the young artists like to examine the brushes, peep into the cans of paint on the low work-table in the center of the studio. The colors? Only the primaries, with black and white. The brushes? Big, both flat and round.

In the initial lesson the instructor, Joseph

MARGARET M. LEE  
GRETCHEN SCHMERTZ JACOB

C. Fitzpatrick, introduces the children to paints and brushes. There are five cans of paint at his easel. He lets the boys and girls see the beautiful bright yellow paint in one can; then asks what that color makes them think of. Answers come quickly: "Sunshine"; "Mother's kitchen"; "Lemon drops." They look at black. "Licoricy," says one; "Gloomy black," observes another. In turn they see "fire-engine," "circusy," "exciting" red; "clean," "vanilla-ice-cream" white; and "nighttime" blue.

Mr. Fitzpatrick dips his brush in the blue paint. He does not tell what he is going to make. He paints an irregular shape on his paper; then invites a child to paint another shape somewhere on the paper. Someone paints a third shape; it is different from the first two. As they add shapes of different sizes and colors, the children discover that when the brush is dry, they can get nice textures by letting the brush marks show; that if the brush is full of paint, they can let it drip and run together, making still more interesting shapes and textures.

One boy does not want the yellow shape he is making to drip over the blue one below it. Mr. Fitzpatrick suggests that he blend the two edges together. The young artists dis-

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February 25 marked the twenty-fifth anniversary of the Carnegie Tam O'Shanter organized by Margaret M. Lee of the Division of Education. The Junior Patrons of Art, planned for the children of Carnegie Institute Society members, is her latest venture. To this Joseph C. Fitzpatrick, art supervisor in the Pittsburgh public schools, and Gretchen Schmertz Jacob, of the Division of Education, have been assigned as instructors.

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cover that they can make another color, that blue and yellow combined make green! Soon they are adding dots and stripes of different colors to the group painting. It begins to take form. Shapes, colors, textures are repeated; a design emerges.

The time has come for the artists to see what they can discover about paints by painting their own pictures. Each child takes one can of paint to his easel. When he has finished with that color, it is returned to the work table for an exchange. Later on he will begin to mix colors on a paper towel from the paint cans on the table. Now he is experimenting to learn what the paints will do on the painting itself. In his next painting lesson, he will know more of what to expect when he adds one color to another. He finds these things out for himself.

At first he is not hampered by a subject. He does not have to match his colors with nature; he does not have to move the unwieldy but wonderful paint in imitation of nature. He is making a design, and his colors and shapes alone will make it interesting. Later on, when he is painting a landscape, or himself in his Hallowe'en costume, he will not even try to match his colors with nature as he knows it, but will use color for its own sake.

Generally the children are too intent upon their work to bother about the teachers or anybody else, but Mr. Fitzpatrick and Mrs. Jacob are nearby to speak the encouraging word when needed, and at the end of the hour the unwelcome "Time to put down brushes."

On alternate Saturday mornings the studio is deserted while the young artists take the "expedition express" loaded with drawing boards, paper, and fat crayons to the far corners of the Museum. This "world" may yield anything from microscopic undersea creatures to dinosaurs for future expression at our easels.

Painting is fun, expeditions are exciting, horizons are infinite when one is seven-going-on-eight.

The spring term will open Saturday, March 14, at 10:00 A.M. with Mr. Fitzpatrick and Mrs. Jacob as instructors. The group number will be limited to twenty-five, and the age bracket will include the seven- to ten-year-olds.

Registrations, acceptable in order of application, may be made from three to five o'clock on March 9, 10, 11, or 12. The registration fee of \$5.00 will cover cost of supplies and use of equipment as well as instruction during the ten-week course. For further information contact Margaret M. Lee of the Division of Education.

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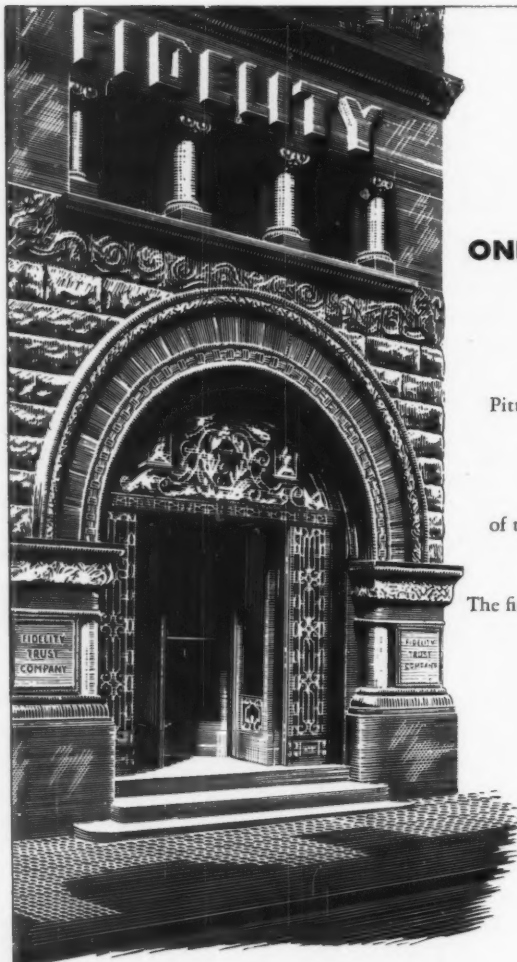
BY STUART CLOETE

A lyric love story of Africa. A superb delineation of the jungle and its denizens, especially the great Lame One, an elephant, who is the instrument of fate in destroying the young lovers who have unwittingly violated a tribal taboo.

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BY LUDWIG BEMELMANS

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